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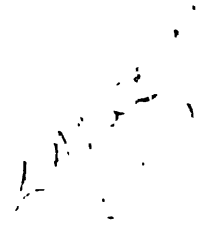

CATALOG

OF

RARE *Old* VIOLINS

VIOLAS *and* VIOLONCELLOS

ALSO

BOWS OF RARE MAKES

COLLECTION OF

Lyon & Healy

CHICAGO

26TH EDITION

The first of the series having been published in 1890

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FOREWORD

IN THIS, the Twenty-sixth Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country.

It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used in his younger days, after hearing him

play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature and an equally interesting one is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now afforded for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are better in point of preservation than those of houses less fortunate, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While one or two European firms may, from time to time, exhibit more famous individual instruments than are contained in the Lyon & Healy collection, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one who buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is properly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that without artistic repair and adjustment, disappointment usually follows; with it an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

We call especial attention to a complete line of W. E. Hill & Sons, London, Bows, which we are now introducing. They are very exceptional in quality. This famous firm of violin makers and bow makers has a reputation which is not approached by any other European house.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we there-

fore suggest that those interested write us, when we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for you.

Sincerely yours,

LYON & HEALY.

NOTE:—We have just issued a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.

CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

RARE *Old* VIOLINS

JOSEPH GUARNERIUS DEL GESU, CREMONA, 1742

Number 4620. So rare are the really great violin masterpieces that it is not our privilege every year to be able to offer a specimen which, in every respect, stands at the very top of the violin world.

Through circumstances brought about by war we were able to purchase, from a French collector, the "Wieniawski," date 1742, one of the greatest violins Guarnerius ever made. This instrument belongs to that period of Guarnerius' life when he turned out work which has made his name as great a household term as that of Stradivarius. Violinists, ever since Paganini's time, have sought the instruments of this particular period. Because of their broad pattern and large size, the exquisite wood selection and superb workmanship, they possess power and virility which is unequalled; at the same time, the greatest purity and tenderness form a distinct characteristic of their voice.

This violin is the greatest in point of tone of any instrument by this maker that has ever come into our possession—of which there have been many. It is primarily a concert artist's instrument; it is especially adapted, on account of its sweet quality of tone and power, to the use of an artist demanding the maximum of power and richness of quality which a violin can give.

The back is formed by one piece of curly maple, having a broadish figure extending slightly upward from left to right; the top is of spruce of the choicest selection known to this maker; the scroll is in his best style; the varnish, of which there is a plentiful supply, is of a beautiful brownish yellow color. Its remarkable condition is one of its most noteworthy features. It is free from cracks and blemishes, and is in practically a perfect state of preservation. It possesses enormous power on all strings, with an evenness of tone quality throughout the scale which is truly remarkable. It was formerly the property of the great Polish

violinist Wieniawski, who played it in hundreds of concerts, having used it, we understand, on his famous American tour with Anton Rubenstein in 1872-73. It was also, at one time, in the possession of Leonard, the famous Belgian virtuoso. (Plate I.)

Price: $18,000

CARLO BERGONZI, CREMONA, 1723

Number 4622. Carlo Bergonzi was the greatest pupil of Stradivarius. Choice specimens of his work are exceedingly rare on account of the comparatively small number he made and the fact that they have always been much sought by connoisseurs.

The tone of a fine Bergonzi approaches very closely that of a fine Stradivarius. It differs, however, in certain respects, for Bergonzi was not in any sense a copyist but an originator. His model differs very materially from Stradivarius and, of course, more widely from Guarnerius or any other of the great Italian makers. Such fine points as differ in the quality of violin tone are exceedingly difficult to describe successfully in words but they are easily heard when instruments are tried side by side. It always gives us great pleasure to demonstrate these differences to interested persons for they are as distinct as are the voices of great singers.

Bergonzi made comparatively few violins. He was not a rapid workman but took infinite pains with everything he did. His workshop was next to that of his great master in the Piazza at Cremona, while Guarnerius occupied a house on the farther corner. In the keen competition which existed in Cremona in those days, only makers of exceptional skill could succeed. It required on their part the greatest attention to details and their instruments needed to possess exceptional tone qualities in order to attract buyers. This is why instruments produced by Cremonese makers represent such a very high average of quality.

This specimen is in a most remarkable state of preservation. It is, today, practically as it was when it left its maker's hands and in consequence its tone is of the greatest purity and sweetness, and at the same time has great volume and carrying power. It is a very beautiful instrument

JOSEPH GUARNERIUS DEL GESU
Cremona, 1742
Number 4620—Description on page 7

PLATE I

in every respect. It is covered with rich red varnish and the wood selection throughout is of the finest. It is unique in the matter of size for, as a rule, Bergonzi's instruments are smaller. This violin is an ideal concert instrument, especially for any player requiring a violin of easy reach in the upper positions. (Plate II.)

Price: $9,000

JOSEPH GUARNERIUS DEL GESU, CREMONA, 1731

Number 4723. As will be observed from the colored photograph, this is a very beautiful example of Guarneri's work. In wood and varnish it is one of the handsomest we have seen. It belongs to the middle period of Guarneri's work and is slightly smaller in measurement than the "Wieniawski" which is also shown in this catalog.

This instrument has a very interesting history, for it was the concert violin of the celebrated violinist and composer, Joseph Mayseder, born 1789, died 1863, as well as of our own great American virtuoso, Mme. Maud Powell. In 1873, ten years after the death of Mayseder, it passed into the possession of Wm. E. Hill & Sons, of London, and successively into the hands of various persons celebrated in the violin world, among them George Hart and Robert Crawford. Finally it came again into the possession of Wm. E. Hill & Sons in 1903, when it was seen for the first time by Mme. Powell, during one of her European trips, and purchased by her. It was used as her concert violin until 1909 when we bought it from her. Just about as this catalog is going to press the instrument came into our hands once more.

It is a Guarnerius of very fine type and is exceedingly beautiful in wood, varnish and workmanship. It possesses a tone of rare brilliancy and power and has always enjoyed a great reputation for its tone. (Plate III.)

Price: $8,500.

JOHANNES BAPTISTE GUADAGNINI, TURIN, 1770

Number 4621. This is the most celebrated of Guadagnini's violins we know of. It is the one he made for Count Cozio de Salibue, a celebrated

Italian nobleman, and the greatest patron of music of his time. It comes to us directly from a well known collection of a Paris house.

The instrument is in a perfect state of preservation, without crack or blemish of any kind.

The desirability of one fine specimen of any celebrated violin maker over another of the same make lies chiefly in its perfect condition, together with the quality and beauty of its wood, its model; which features are of vital importance in its tone. The violins of any great maker are not always of the same degree of merit; in fact, they vary to a marked degree. This difference exists because of various reasons, the chief of which are the choice of wood, which is not always the same; the different models which were used at various times, some of which are better than others; the varnish which is better in one epoch of a maker's life than in another. When one finds the combination of all these qualities and the instrument has been handed down in a perfect state of preservation, then one may be said to possess a specimen which is representative of the best work of that particular maker.

It is and always has been the object of this house to deal in instruments of this class rather than inferior specimens. We pay special prices for exquisite specimens and this is the reason why violins of the same make differ so widely in price. The important thing is, however, that such specimens invariably possess a distinction in tone which is fully in keeping with their other remarkable characteristics.

The materials used by Guadagnini in this instrument are of the very finest selection. In no other violin of his make have we ever seen more masterly workmanship. The tone, because of its extraordinary preservation is most remarkable in power and quality. It is a concert instrument of the finest type and we conscientiously recommend it to any artist desirous of possessing a violin of unusual type and having a tone which is found only in the instruments of not more than two of the great Italian masters and which today represent a far greater investment. (Plate IV.)

Price: $8,000

ANTONIUS STRADIVARIUS, CREMONA, 1698

Number 4481. The work of the master at this time was of a different character from that of any later period, in that the arching is more pronounced. The sound holes, edges and corners are more delicate in character, reminding one of the grace and beauty of Nicola Amati in his grand pattern violins.

It is a large instrument, in a very fine state of preservation and covered with a rich red varnish. It possesses a grand tone which is especially noticeable for its remarkable brilliancy. It is of a very bright, scintillating quality, which is no doubt exactly what Stradivarius sought when he adopted this model, wood and measurements.

It is an exceptionally effective solo instrument, especially for an artist who requires that particular quality, as many do.

It is not commonly known that at this period Stradivarius made some of his largest violins. Those made in the years 1686, 1688 and 1690, are fourteen inches, while many of the years of 1677, 1684, 1687, 1689 and 1697, are fourteen and one-half inches. The Halier is fourteen and one-eighth inches in length.

Price: $7,500

DOMENICUS MONTAGNANI, CREMONA, 1737

Number 4317. Montagnani has always been designated "The Mighty Venetian" because of the extreme artistry of his work. No Italian maker, not excepting Stradivarius or Guarnerius, used more beautiful varnish. Few did more artistic or better finished work than Montagnani, and the violins of no other Italian makers can be considered superior in tone.

This violin was made at a time when violin making was at its very pinnacle in Cremona. Montagnani had finished his apprenticeship with Stradivarius and returned to Venice to follow his career.

It has a very interesting history. It was in the collection of the celebrated Italian collector Tarisio, and at the time of his death was purchased, among other celebrated instruments, by J. B. Vuillaume, of Paris. It will be remembered by violin students that the famous "Messiah"

Strad was also in this collection, and was purchased by Vuillaume at the same time. Vuillaume sold this Montagnani to a certain Baron Seilliere, in whose possession it remained for many years until it became the property of Monsieur Jules Garein, Professor of the violin in the Conservatoire de Paris.

It may be said without fear of contradiction that this is the most beautiful Montagnani known. It is in a very remarkable state of preservation in which respect it is unique among violins of its period. Its tone is of the utmost beauty of quality and power. It is a concert violin of the finest type, and should be in the hands of a great artist. The front is formed of Italian spruce of the choicest selection and the back and sides are of maple, very beautifully figured. The varnish is in Montagnani's finest style and is of a rich ruby-red color. (Plate V.)

Price: $7,000

SANCTUS SERAPHIN, VENICE, 1745

Number 4710. This violin has been known to us for sixteen years. It has been pronounced by many authorities the finest example of Seraphin's work known. In this catalog we have listed several violins of which we have spoken as being very superior to the average of violins by the same makers; this is especially true in the case of this great masterpiece. As an example of violin workmanship it is beautiful beyond comparison. Its voice is of the sweetest quality and of unusual power and brilliancy. Its physical condition is perfect. It is very strong in wood, is without cracks, patches, or blemishes of any description. The varnish is of a lovely light orange color, unusually lustrous, and full of life.

Price: $6,000

ANTONIUS STRADIVARIUS, CREMONA, 1717

Number 4483. With back by Vuillaume. An excellent specimen of Stradivari's work of the period. Its tone is of the choicest quality, rich and full. It is in every way an ideal instrument for general use. Because of its back it is offered at an exceptionally low figure. The back, which was

done at an early date by Vuillaume, is an exquisite piece of wood and fits in remarkably well with the general style of the top, sides, and scroll. Its tone is purely Stradivarius in character and it is difficult to see where it has lost any of its charm by reason of its back. Were this violin entirely original it would bring a very much higher price. The top is of exceptionally fine quality spruce, of straight even grain. The back is one piece of maple of the finest selection, having a beautiful figure. The scroll is in the master's finest style.

Price: $5,500

JOSEPH GUARNERIUS, FILIUS ANDREAS, CREMONA, 1710

Number 4624. A very choice example of this great master's work and thoroughly representative in every respect.

Next to Joseph Guarnerius del Gesu, Joseph, son of Andreas, is usually regarded as the greatest of the name. His style shows that he was a real artist in every way. He excels in the beauty of his varnish and wood selection.

This instrument is of full large size. It is flat in model, is in an excellent state of preservation, and possesses a tone of great beauty and power. Its tone may be said to be exceptionally mellow, even for a Cremonese instrument. (Plate VI.)

Price: $4,000

LORENZO STORIONI, CREMONA, 1789

Number 4623. Storioni had the distinction of being the last of the great Cremonese masters. He maintained the traditions of his native city after other followers of Stradivarius and Guarnerius had left for other Italian cities, there to establish themselves in business.

This instrument is of large size and broad, flat pattern. It is in a perfect state of preservation, without blemishes of any kind; in fact, is as sound and healthy as if it were made but yesterday. It possesses a tone of remarkable power and brilliancy. The varnish is splendid in quality and of a rich yellowish red color. The wood selection is of the finest known to this maker. (Plate VII.)

Price: $3,500

ANDREAS GUARNERIUS, CREMONA, 1676

Number 4572. The violins of this maker are among the very best produced in Cremona at this period. Stradivarius had been working but a few years, had turned out comparatively few instruments, and Nicolas Amati was the most famous maker of the day. The work of Andreas was often mistaken for that of Nicolas Amati, known as his "grand pattern."

This is an excellent specimen, in a splendid state of preservation, with brownish red varnish, excellent wood selection, and has a tone of great brilliancy and carrying power.

Price: $3,000

JOSEPH GUARNERIUS DEL GESU, CREMONA, 1740

Number 4524. This instrument has been known to us for many years, and it has recently come into our possession from a well known violin connoisseur. It is by no means a representative example of the great Joseph's work as may be surmised from the low price which is asked for it. The violin, however, possesses a tone of the finest type and has always been very highly regarded by every artist who has ever played upon it. It is a beauty in wood and varnish and in the latter respect rivals some of the best works of Guarnerius in this country. Its voice is its great asset and this appeals immensely to most players. It has a very large robust tone on the G string, a big D, fine A and flexible E.

Price: $3,000

JOHANN BAPTISTE GUADAGNINI, TURIN, 1774

Number 4682. This is a splendid example of Guadagnini's work. Owing to the fact that it has been held in one family in France for many years, and not been used, it is today in a state of preservation like new. It belongs to the best period of Guadagnini's work. The model is that of Stradivarius, broad and flat. The wood is of the best selection known to the maker. The varnish is of a brownish yellow color. The violin possesses a tone of extraordinary power and brilliancy. It is an ideal concert instru-

ment and strongly recommended to any artist desiring a first class violin, for it can be depended upon to stand up under any kind of hard work and any and all weather conditions.

Price: $3,000

GIOVANNI BAPTISTE RUGGERI, BRESCIA, 1667

Number 4683. From the collection of the late Duke of Coburg. Formerly the property of the Duke of Edinburgh to whom, when a boy, it was presented by his grandmother, the late Queen Victoria.

It is a rare example of Ruggeri's work. It is purely Amatisé in character, medium size, and in a very fine state of preservation. Ruggeri was a pupil of Nicolas Amati and was working at the bench in Amati's shop at the time Stradivarius was serving his apprenticeship.

The instrument possesses a tone of rare beauty; it is rich and mellow, large in volume, exceedingly flexible, even, and sympathetic.

Price: $3,000

GIOFREDUS CAPPA, SALUZZI, 1635

Number 4668. Cappa was Nicolas Amati's chief contemporary in Cremona. His work is not so well known and not so frequently met with. It has always been mistaken for that of Amati until recent years when the distinctions have been properly noted.

This is the finest example of Cappa's violins that we have seen. It possesses a large tone of mellow, tender quality. It is strong and healthy in wood, in excellent preservation, and is covered with a very abundant supply of the original varnish, which is of a lustrous orange brown color. It is an ideal solo instrument because of the power and vigor of its tone. One could scarcely have a more delightful instrument for quartet or home use.

The back is formed of one piece of choice Italian maple, such as Cappa was accustomed to use. The sides are exceptionally handsome and match the back. The top is of spruce of the choicest selection. The workmanship throughout is highly artistic and in the best style of the maker.

Price: $2,750

JANUARIUS GAGLIANO, NAPLES, 1749

Number 4625. This is one of those extraordinary specimens we meet with occasionally which is noteworthy as being far above the average of violins bearing the name of this maker. In workmanship, wood selection, and varnish, it is superb; in preservation, nothing could be finer. It possesses a tone of great brilliancy, richness, and power, and in every way is a concert instrument of very unusual qualities. It responds easily and the player feels that he can place the greatest dependence in it; experienced violinists will appreciate our meaning.

We strongly recommend it to any one desirous of owning a real fine Italian instrument at a modest figure. (Plate VIII.)

Price: $2,500

NICOLAS LUPOT, PARIS, 1813

Number 4288. An extraordinarily fine specimen of this great master's work. Large Stradivarius pattern; flat model; exquisite wood throughout. Back is formed of one piece of maple, having a broad figure extending slightly downward from left to right, which is matched by the sides; the top is of spruce of the choicest selection and of straight, even grain. The instrument is without crack or blemish and one of the choicest examples of Lupot's work we have seen. It possesses a tone of extraordinary power and brilliancy, and is a splendid concert instrument.

Price: $2,500

NICOLAS GAGLIANO, NAPLES, 1776

Number 4689. A stunning specimen. The model is Stradivari's largest and broadest, such as he used from 1722 to 1726, and is built on noble lines. The materials used are of the finest selection. Rarely, in violins of Naples, does one find an instrument so beautiful in wood and varnish as this. The back and sides are of very handsome curly maple. The top is of spruce of very fine, straight, even grain. The instrument is without crack or blemish of any kind. The tone is very robust, at the

CARLO BERGONZI
Cremona, 1723

Number 4622—Description on page 8

PLATE II

same time very flexible, and of beautiful quality. It is an ideal concert instrument and unsurpassed for quartet playing.

Price: $2,250

FERDINAND GAGLIANO, FILIUS NICOLAI, NAPLES, 1761

Number 4293. A superb example of his work, in a fine state of preservation.

Ferdinand was one of the best makers of the Gagliano family. His violins have a robust, vigorous tone which is always sought by connoisseurs and players. This instrument, while it shows a little wear, is for all practical purposes in the same perfect physical condition in which it left its maker's hands. The wood and varnish are of choice quality, the latter being of a medium red color. It possesses a tone of great carrying power and beauty of quality, even throughout the entire register. It is a highly satisfactory instrument.

Price: $1,800

TOMASSO BALESTRIERI, MANTUA, 1760

Number 4681. Balestrieri was a pupil of Stradivarius and was the most prominent member of the Mantua School.

This instrument is patterned on broad lines. The wood selection is of the choicest, the back being formed of maple having a handsome figure, and the top of spruce of the finest quality. It is covered with a plentiful supply of lustrous, deep orange colored varnish. It is in a splendid state of preservation and possesses a tone of rare quality and power. It is a splendid concert instrument.

Price: $1,500

CARLO FERDINANDO LANDOLPHUS, MILANO, 1752

Number 4295. This violin first came into our possession in 1892. It passed into the possession of a well known amateur and at his death last year was repurchased by us. Originally it came from the collection of a very celebrated violin dealer of Vienna, Carl Zach, and was in the collection

he exhibited at the Musik Ausstellung in Vienna, in 1892, carrying off high honors. Physically, it is in perfect preservation, has no cracks, is thick in wood, and is strong and healthy in every way. The model is broad and quite flat. The back is of very plain maple, selected for its acoustic qualities rather than its beauty. The top is exceptionally fine. The varnish is of a rich orange red color. The instrument possesses a tone of extraordinary richness and carrying power. It is an exquisite solo violin and we highly recommend it.

Price: $1,500

GIOVANNI BAPTISTA GRANCINO, MILANO, 1690-1700

Number 4685. This is a unique example of Grancino's work, being covered with beautiful red varnish, whereas his instruments are usually yellow. The back is formed by two pieces of very handsome curly maple, joined at the center and matched by the sides. The top is of spruce of the choicest quality. The workmanship throughout is highly artistic. It is an aristocrat among violins of this class. It possesses a tone of great brilliancy and carrying power.

Price: $1,500

SANCTUS SERAPHIN, VENICE, 1744

Number 4462. Seraphin and Montagnani were the two greatest of the Venetian School. This is an excellent example of the work of Seraphin and is in a very fine state of preservation. It possesses ample wood, is of medium high model, splendid varnish, and has a large, brilliant tone. Both the back and sides are of very handsome curly maple. The top is of spruce of the finest quality, having a straight fine even grain.

This is a splendid concert instrument. It is a most effective specimen of his workmanship, having a brilliancy and power possessed by few instruments of the price.

Price: $1,500

ALESSANDRO GAGLIANO, NAPLES, 1704

Number 4691. Alessandro Gagliano was one of the first pupils of Antonius Stradivarius and was the founder of the Neapolitan School of violin making. He left for Cremona and established himself there about 1690. He was an excellent workman and a user of the best wood and varnish.

This is a choice example of his work. It is in a very fine state of preservation. It is of medium size and very graceful in outline. The corners are long and slender, after the style of Nicolas Amati. The varnish is of a golden orange color and it is full of life and luster. The tone is of extraordinarily beautiful quality and large in volume. It is a magnificent concert instrument.

Price: $1,500

NICOLAS LUPOT, PARIS, 1812

Number 4292. An excellent specimen of Lupot's work, in a very fine state of preservation. Large Stradivarius model; handsome wood throughout; varnish of a deep brownish red color. The back is formed of one piece of very handsome maple, having a broadish figure. The sides match the back. The top is of spruce of choice selection, having a medium wide grain, and is in one piece, whereas ordinarily tops are formed of two pieces. It has a large, rich tone of splendid quality.

Price: $1,500

CARLO TONONI, VENICE, 1720

Number 4699. This is one of the choicest specimens of Tononi's work which have passed through our hands. It came to us from a very well known collection in Geneva, Switzerland, where it had been owned for many years and where it was purchased by our connoisseur. It is a delightful concert instrument of ample volume of tone and exquisite quality. It is extraordinarily handsome, being very striking in its general appearance and varnish. The back is of one piece of very handsome curly

maple; the sides are of the same wood and match the back. The top is of very choice, straight, even grain. The instrument is in a very fine state of preservation.

Price: $1,500

NICOLAS GAGLIANO, FILIUS ALESSANDRO, NAPLES, 1735

Number 4700. An instrument of delightful tone and fine appearance. Nicolas Gagliano was one of the foremost Neapolitan makers. This violin formerly was the prized possession of one of Chicago's greatest violin teachers, S. E. Jacobson, from whom we secured it. It has a very brilliant tone and is highly effective on the concert stage. The varnish is very handsome, and is a deep orange red.

Price: $1,500

ANTONIUS GRAGNANI, LIBURNI, 1783

Number 4315. An exceptionally fine example, of large pattern, broad lines and brilliant tone. Fine preservation. The back is formed of two pieces of very handsome curly maple, joined at the center, having a broadish figure extending slightly downward toward the edges. The wood in the sides matches that of the back. The top is of straight, even grain spruce. The varnish is of a brownish yellow color. It is stamped with the initials of the maker under the tail button and on the shoulder button.

Price: $1,200

ZOSIMO BERGONZI, CREMONA, 1755

Number 3960. Zosimo was the son of Michel Angelo Bergonzi, son of Carlo. The pattern of this instrument is large and broad. It is well built for tone. The back is in one piece of very handsome maple, matched by that of the sides. The varnish is of a rich red color and a plentiful supply remains. The instrument is strong, healthy, and is a very serviceable concert violin. Its tone is large, round, full, and very brilliant.

Price: $1,200

GIOVANNI BAPTISTA GABRIELLI, FLORENCE, 1750

Number 4702. Gabrielli was probably the most representative maker of the Florentin School, which comprised some very well known names.

This is the choicest piece of his work that we have seen, and in workmanship, varnish, and wood selection, it deserves to rank with the violins of makers who are more famous. The back is formed by one piece of very handsome curly maple. The shoulder nut is original and is branded with the initials of the maker. The sides match the back and his initials are again branded under the tail button. The top is of choicest quality spruce, of very fine grain. The instrument is in an exceptionally fine state of preservation and possesses a most beautiful tone. The model is not so highly arched as is usual in Gabrielli's work. The varnish is of a very rich brown color.

Price: $1,000

VINCENZO PANORMO, PARIS, 1780-90

Number 4521. This is truly a unique example of Panormo's work and it is practically in the same condition as when it left his hands. The model is large, broad, and very well built for tone. The varnish is of a lustrous deep ruby red color and the wood selected is of the finest quality. It possesses a tone of great power and brilliancy.

Panormo was one of the most successful followers of Stradivarius. He was an Italian by birth, learned his art in Italy, and worked in both Paris and London.

Price: $900

VINCENZO PANORMO, 1798

Number 4694. Large Stradivarius model, flat pattern, handsome wood in back and sides, fine top, excellent preservation. Full, rich tone. An excellent instrument for all around use. It is attractive in appearance and a fine specimen of Panormo's work.

Price: $800

JEAN BAPTISTE VUILLAUME, PARIS

Number 4693. One of his finest instruments, formerly in the possession of a celebrated soloist and teacher. A splendid concert violin. Large Stradivarius model, beautiful wood throughout. Ruby red varnish. First class preservation.

Price: $800

JOHANNES FLORENTIUS GUIDANTES, BONONIAE, 1736

Number 4690. Good large pattern, fine state of preservation. Large, sweet, mellow tone, very responsive and well balanced. It is a very handsome instrument, the back and sides being particularly so. The top is of very fine straight grain spruce. The varnish is of an orange brown color. The instrument is in an excellent state of preservation.

Price: $750

TOMASSO EBERLE, NAPLES, 1760

Number 4637. Tomasso Eberle was one of the greatest Neapolitan makers and his work closely approaches that of the very best of the Gaglianos.

This instrument is built on a large Stradivarius model. The wood throughout is of splendid quality and very handsome. It is in a perfect state of preservation and has a very large, brilliant, far-carrying tone. An excellent concert instrument.

Price: $750

AMATI TYPE, ABOUT 1670-80

Number 4709. A splendid example of Italian workmanship. The wood throughout is of the choicest quality. This violin possesses a tone of rare sweetness, combined with ample power for solo work. It is an ideal instrument for a lady's use or for a player with small hand. The varnish is of a brownish yellow shade. The back and scroll we attribute to the celebrated maker Cappa.

Price: $700

FERDINAND GAGLIANO, NAPLES, ABOUT 1760

Number 4695. This violin is not in the perfect state of preservation that some of the higher priced specimens in this catalog are, but, while cracked in several places, it has plenty of wood. The instrument has been well repaired and is offered at a correspondingly low figure. The wood throughout is of splendid quality. The varnish is of a dark orange red color. It has a fine scroll and is in every way thoroughly characteristic of this great maker's work. The tone is strong and brilliant and of good quality. It will give many years of satisfactory service.

Price: $650

ANDREAS CASTAGNERI, PARIS, 1730

Number 4697. Castagneri was one of the greatest of the older French makers. His instruments have always occupied a very high position in the estimation of French violinists and violin lovers. This is an exquisite specimen in a perfect state of preservation. The varnish is of a golden brown color, entirely original. The back is formed by two pieces of very highly figured curly maple and the front is of spruce of the choicest variety. It is a sound, healthy instrument which will give most satisfactory results day in and day out.

Price: $650

CARLO FERDINANDUS LANDOLPHUS, MILANO, 1758

Number 4434. A good specimen of this famous maker's work, in an excellent state of preservation. The back is of flamed maple, the top of straight grain spruce, and the varnish a yellow brown. It possesses a magnificent tone and is in every respect a most desirable instrument.

Price: $650

FERDINANDUS GAGLIANO, NAPLES, 17—

Number 4695. Good orchestra violin. Top, fine even grain spruce. Back, small flame maple. Good condition. Large responsive tone.

Price: $650

FRANCISCUS GEISENHOF, VIENNA, 1765

Number 4500. An extraordinary example of his work. Geisenhof was one of the most remarkable of Viennese violin makers, excelling his contemporaries in the volume of his tone and the quality of his varnish. This instrument closely resembles the best Italian work and we may add that it came into our possession from a gentleman who purchased it in Boston several years ago, at which time its price was several times the amount we are now asking for it. It was selected for him by one of the leading teachers of Boston, which we mention merely to show that its tone must have been highly satisfactory. The model is broad and flat, the wood of the choicest kind for tone, the varnish excellent in quality and the condition good. It is, therefore, at the price we are asking for it, an ideal violin for general, all around use.

Price: $650

CARLO GIUSEPPE TESTORE, MILANO, 1717

Number 4698. This is a very true example of Testore's work, this master being one of the foremost of the Milanese School of violin makers. It is an instrument which has seen a great deal of use and is offered at a particularly attractive price which will interest musicians who desire an Italian violin for its tone and not its appearance. It has been carefully repaired and possesses a tone of marked richness. The varnish, which is very fine, is of an orange red color. The wood of the back and sides is especially choice.

Price: $650

JOSEPH PANORMO, 1808.

Number 4632. Large flat Stradivarius model; splendid wood throughout; reddish color varnish; very strong in wood; splendid preservation.

Price: $600

JOSEPH GUARNERIUS DEL GESU
Cremona, 1731
(The Mayseder)

Number 4723—Description on page 9

PLATE III

J. B. VUILLAUME, PARIS

Number 4196. Stradivarius model. Orange red varnish. Top, wide grain spruce; back, handsome flamed maple. Exceptionally fine example of this maker's work. Very brilliant tone. Fine state of preservation.

Price: $550

TOMASSO EBERLE, NAPLES, 1758

Number 4650. Eberle was one of the most prominent Neapolitan makers and his work is often mistaken for that of Ferdinand Gagliano. This instrument is covered with a beautiful orange yellow varnish. The wood is handsome and the instrument is in an excellent state of preservation.

Price: $500

ANTONIO ZANOTI, MANTUA, 1730

Number 3739. Well developed model. Yellow varnish. The top is of fine grain spruce and the back of flamed maple. Well preserved. Superb tone.

Price: $500

JACQUES BOQUAY, PARIS, 1732

Number 4719. Stradivarius model. Brown varnish. Back, flamed maple; top, fine, straight grain spruce. Fine state of preservation.

Price: $500

AEGEDIUS KLOZ, MITTENWALD, 1788

Number 4687. Extraordinary specimen. Perfect in respect to preservation, wood, and varnish. It is as strong as a new instrument, with all the fine qualities of an old one. Beautiful model. Exquisite wood throughout. Exceptional varnish. Large brilliant tone. Very responsive. A fine concert instrument.

Price: $500

JACQUES BOQUAY, PARIS, 1732

Number 4311. Medium high model. Red brown varnish. Top, wide grain spruce; back, plain maple. Robust tone. Good orchestra violin. Good state of preservation.

Price: $450

PETRUS PAULUS DE VITOR, ABOUT 1750-60

Number 3170. Fine old Italian instrument. Original dark brown varnish. Good state of preservation. Exquisite tone. A fine solo violin.

Price: $450

ALDRIC, PARIS, 1810

Number 4692. Broad, flat Stradivarius pattern. Excellent wood, splendid condition. Big, brilliant tone. Fine concert violin.

Price: $450

SEBASTIAN KLOZ, MITTENWALD, 1770

Number 4686. A fine example of his work. Good large size, splendid model. Strong and healthy in wood. Fine condition. Original dark brownish varnish. Exceptionally fine tone, very brilliant and responsive.

Price: $450

CLAUDE PIERRAY, PARIS, 1712

Number 4447. Medium high model. Light brownish yellow varnish. Top, straight grain spruce; back, handsomely figured maple. Fine state of preservation. A beautiful specimen of this famous maker's work.

Price: $400

PETRUS PAULUS DE VITOR, VENICE, 17—

Number 3773. Fine old Italian instrument. Medium high model. Red brown varnish. Top, medium grain spruce; back, curly maple. Well preserved.

Price: $400

CHAPPUY, PARIS, 1780

Number 4578. Chappuy was one of the greatest French makers and this is a very representative specimen of his work. The model is large and flat, the wood selection of the very best, the varnish of light brown color and of splendid quality. The tone is exceedingly mellow and sympathetic in quality.

Price: $400

HENDRICK JACOBS, AMSTERDAM, 17—

Number 4177. Well developed model. Dark orange varnish. The top is of even grain spruce and the back of plain maple. Excellent condition.

Price: $350

BERNARDEL, PARIS, 1861

Number 3621. Maggini model. Red brown varnish. Top, medium grain spruce. Back, two pieces curly maple, inlaid. Excellent condition. Splendid copy of Maggini.

Price: $350

LEOPOLD WIDHALM, NURNBERG, 1797

Number 4450. High model. Red brown varnish. Top, straight grain spruce; back, curly maple. Fine state of preservation. Excellent tone of ample power.

Price: $350

CHAPPUY, PARIS, 1775

Number 4207. Extraordinary specimen. Flat model. Light brown varnish. Top, fine grain spruce; back, flamed maple. This violin has a very robust tone, well suited for all around playing. Well preserved.

Price: $350

HIERONYMUS D'AVI, BRESCIA, 17TH CENTURY

Number 4645. Medium high type. Brown red varnish. Back, curly maple, inlaid; top, fine grain spruce. Good condition.

Price: $350

MATTIO ALBANI, BOLZANO, 1740

Number 4449. Medium high model. Orange red varnish. Top, straight even grain spruce; back, flamed maple. Fine state of preservation. Splendid tone.

Price: $300

CHARLES AND SAMUEL THOMPSON, LONDON, 1790

Number 4437. Medium high model. Light brown varnish. Top, straight grain spruce; back, curly maple. Fine condition. Excellent tone.

Price: $300

JOANNES FLORENUS GUIDANTUS, BOLOGNA, 1731

Number 3257. Orange brown varnish. Well preserved. Beautiful tone quality. Amber varnish. Top, fine even grain spruce; back, very curly maple.

Price: $300

CLAUDE, PARIS, 1770

Number 4568. Flat model. Orange red varnish. Back, plain maple; top, medium grain spruce. Well preserved.
Price: $300

JOHN FURBER, LONDON, 1813

Number 4423. Medium high pattern. Dark red varnish. Top, select, even grain spruce; back, handsome curly maple. Well preserved.
Price: $275

JAMES FURBER, LONDON, 1770

Number 4654. Furber was one of the best English makers. This is a good specimen, handsome in wood and varnish and excellent in tone.
Price: $275

OLD FRENCH WORK, 1820-30

Number 4627. Large Stradivarius model, flat pattern. Excellent wood selection throughout. Rich red varnish shaded. First class preservation. Very handsome appearance. Large, brilliant tone.
Price: $275

D. NICHOLAS, AINÉ, 1805

Number 4633. Large Stradivarius model; excellent wood selection; deep red varnish; large tone; splendid preservation.
Price: $275

LEONHARD MAUSIELL, NURNBERG, 1717

Number 4452. Medium high model. Orange red varnish. Top, straight grain spruce; back, plain maple. Fine state of preservation. Excellent tone.
Price: $250

AEGEDIUS KLOZ, MITTENWALD, 1770

Number 4445. Long model. Brown varnish. Top, straight grain spruce; back, curly maple. Fine state of preservation. Excellent tone.

Price: $250

CLAUDE BOIVIN, PARIS, 1760

Number 4439. Medium high model. Light brown varnish. Top, straight grain spruce; back, flamed maple. Well preserved. Excellent tone.

Price: $250

WILLIAM FORSTER, LONDON, 17—

Number 4433. Well developed model. Top, fine even grain spruce; back, flamed maple. Orange red varnish. Possesses tone of rare sweetness. Splendid state of preservation. Excellent specimen.

Price: $250

GIUSEPPE ODOARDI, VENEZIA, 1690

Number 4237. Small model. Red varnish. Top, straight grain spruce. Back, flamed maple. Well preserved. Splendid tone.

Price: $250

JEAN ROBERT CHIBON, PARIS, 1783

Number 4187. Medium high pattern. Red brown color. The top is of fine grain spruce, and the back of flamed maple. Excellent condition and possessing tone of great brilliancy and carrying power.

Price: $250

SEBASTIAN KLOZ, MITTENWALD, 1750

Number 4183. Brown varnish. Top, straight grain spruce; back, flamed maple. Good state of preservation. Beautiful tone.

Price: $250

CORRETTA DE GAETANA GUADAGNINI, 1840

Number 3778. Medium high model. Dark brown varnish. Top, fine grain spruce; back, plain maple, shaded. Fine state of preservation. Excellent tone.

Price: $250

LORENZE MAFFEI, LUCCA, 1767

Number 3776. Medium high model. Yellow varnish. Top, wide grain spruce; back, plain maple. Excellent tone.

Price: $250

OPUS BARTHOLOMEI, VENICE, 1752

Number 3696. Medium high model. Brownish red varnish. Top, straight grain. Back two pieces, inlaid maple. Fine state of preservation.

Price: $250

DANIEL ACHALEUS STADELMANN, VIENNA, 1730

Number 3534. Medium high model. Yellow varnish. The top is of medium grain spruce, the back of flamed maple. Fine condition and tone.

Price: $250

MATTIO ALBANI, BOLZANO, 1706

Number 4715. Medium high model. Brown red varnish. Back, curly maple; top, fine grain spruce. Good state of preservation.

Price: $250.

J. BOQUAY, PARIS, 1715

Number 4540. Medium high model. Brown varnish. Back, plain maple; top, wide grain spruce. Fine state of preservation.

Price: $250

GAFFINO, PARIS, 1765

Number 4552. Flat model. Brown red varnish. Back, plain maple; top, fine grain spruce. Good state of preservation.

Price: $250

CLAUDE PIERRAY, PARIS, 1716

Number 4553. Medium high pattern. Brown varnish. Back, curly maple; top, medium grain spruce.

Price: $250

PETRUS JOHANNES MANTEGATIA, MADEOLANI, 1777

Number 4648. Medium high model. Light brown varnish. Back, bird's eye maple; top straight grain spruce. Good state of preservation. Possesses a very sweet, sympathetic tone.

Price: $250

THOMAS SMITH, LONDON, 1759. LABEL READS: "AT THE HARP AND HAUTBOY, PICCADILLY, LONDON"

Number 4630. Large model; fine wood selection; brownish color varnish; perfect preservation.

Price: $235

CHAPPUY, 1775-80

Number 4628. Large model; handsome wood; yellowish brown varnish; perfect preservation.

Price: $225

PERRY & WILKINSON, DUBLIN, 1797

Number 4631. Violins of these makers are very well known and are much sought for by those who are familiar with their merits. This is an excellent specimen of their best period. Fine state of preservation.

Price: $225

JOHANNES BAPTISTE GUADAGNINI
Turin, 1770

Number 4621—Description on page 9

PLATE IV

THOMAS KENNEDY, LONDON, 1810

Number 4417. Flat model. Red varnish. Top, wide grain spruce; back, plain maple. Well preserved. Excellent tone.

Price: $225

JACOPO LOLY, NAPLES, 1729

Number 3635. Flat model. Brown varnish. Top, medium grain spruce. Back, curly maple. Good state of preservation. Fine, sweet tone of good carrying power.

Price: $225

LEONHARD MAUSSIELL, NURNBERG, 1734

Number 3720. Medium high model. Brown red varnish. Top, fine grain spruce. Back, flamed maple. Good state of preservation. Fine tone.

Price: $225

OLD ITALIAN, 1750-60

Number 4494. Gagliano model. Orange red varnish. Fine tone.

Price: $200

AEGEDIUS KLOZ, MITTENWALD, 1792

Number 4456. Medium high model. Light orange red varnish. Top, wide grain spruce; back, flamed maple. Fine state of preservation. Powerful tone of excellent quality.

Price: $200

MICHAEL DECONET, VENICE, 1759

Number 3766. Small model. Dark red brown varnish. Top, straight grain spruce; back, flamed maple. Fine condition. Sweet tone.

Price: $200

MATHIAS NEUNER, MITTENWALD, 1750

Number 3755. Medium high model. Orange red color. Good condition. Excellent tone.

Price: $200

AUG. C. CHAPPUY, PARIS, 1770

Number 4533. Medium high model. Brownish red varnish. Back, flamed maple; top, wide grain spruce. Fine state of preservation.

Price: $200

F. BRETON, MIRECOURT, 18—

Number 4536. Stradivarius model. Orange varnish. Back, curly maple; top, fine grain spruce. Well preserved.

Price: $200

N. FLORENTIN, MIRECOURT, 1800

Number 4542. Flat model. Orange varnish. Back, flamed maple; top, fine grain spruce. Good state of preservation.

Price: $200

GOSSELYN, PARIS, 1810

Number 4543. Medium high model. Back, curly maple; top, wide grain spruce. Finely preserved.

Price: $200

JOAN CAROL KLOZ, MITTENWALD, 17—

Number 4529. Broad, flat model. Red brown varnish. Back, flamed maple; top, straight grain spruce. Fine state of preservation.

Price: $200

GAVINIES, PARIS, 1770

Number 4556. Medium high model. Brown varnish. Back, curly maple; top, fine grain spruce. Well preserved.

Price: $200

ITALIAN WORK

Number 4636. Stradivarius model. Brown varnish. Back, curly maple; top, straight grain spruce. Fine state of preservation.

Price: $200

CLAUDE BOIVIN, PARIS, 1744

Number 4676. Flat Stradivarius model. Brownish red varnish. Handsome curly maple back. Beautiful top. Strong, full tone of brilliant quality.

Price: $200

ANTONIUS FOSTER, 1764

Number 4374. Medium high model. Brown varnish, shaded on back. Top, fine grain spruce; back, handsome flamed maple. Well preserved.

Price: $185

PIQUE, NEE DE GRENELLE, 1808

Number 4186. Flat model. Brown varnish. Top, wide grain spruce; back, flamed maple. Fine tone.

Price: $175

F. BRETON, MIRECOURT, 1801

Number 4560. Stradivarius model of the flat type. Brown varnish. Back, flamed maple; top, fine grain spruce. Good state of preservation.

Price: $175

JOS. ANTONIO LASKA, PRAGUE, 1792

Number 4561. Amati model. Brown varnish. Back, plain maple; top, fine grain spruce. Well preserved.

Price: $175

FALAISE, FRENCH WORK, 1800

Number 4545. Medium high model. Brownish red varnish. Back, flamed maple; top, wide grain spruce. Good state of preservation.

Price: $175

FALAISE, FRENCH WORK, 1805

Number 4551. Flat model. Brown varnish. Back, curly maple; top, wide grain spruce. Well preserved.

Price: $175

MATHIAS JOHANNAS KLODIZ, MUNCHEN, 1739

Number 4530. Medium high model. Brown varnish. Back, rather plain maple; top, straight grain spruce.

Price: $165

ANDRE RAYNAUD, TARASCON, 1760-70

Number 4674. Large Stradivarius model. Golden brown varnish. Splendid wood throughout. Fine state of preservation. Brilliant tone.

Price: $165

ZACHARIAS FISCHER, WURTZBURG, 1728

Number 4669. Rich reddish brown varnish. Strong in wood of excellent quality. Powerful tone.

Price: $165

JOSE DEL HIERRO, MADRID, 1896

Number 4485. Medium high model. Dark red varnish. Back, curly maple, with sides to match. Good condition and tone.

Price: $150

JACOB RAYMAN, LONDON, 1652

Number 4465. Medium high model. Brown varnish. Top, straight grain spruce; back, flamed maple. Fine condition and tone.

Price: $150

JOSEPH KLOZ, MITTENWALD, 1750

Number 4405. Medium high type. Red brown varnish. Top, straight grain spruce; back, plain maple. Like all violins of this well known maker this instrument possesses a robust tone of excellent quality. Well preserved.

Price: $150

SIMON KRINER, MITTENWALD, 1760

Number 4359. Guarnerius model. Red brown varnish, shaded. Top, straight grain spruce; back, flamed maple. Fine state of preservation. Excellent tone.

Price: $150

JOHANNES BAPTISTE BODIO, 1820

Number 4216. Medium high model. Red varnish, shaded. Top, straight grain spruce. Back, flamed maple. Good preservation. Excellent tone.

Price: $150

THOMAS HULINSKY, PRAGUE, 1757

Number 2891. Stainer model. Red brown varnish. Top, medium grain spruce. Back, flamed maple, with sides to match. Fine tone.

Price: $150

D. NICOLAS, MIRECOURT

Number 4640. Stradivarious model. Red varnish. Back, flamed maple; top, straight grain spruce. Well preserved.

Price: $150

D. NICOLAS, PARIS, 1810

Number 4537. Flat model. Orange yellow varnish. Back, curly maple; top, close grain spruce. Good condition.

Price: $150

LAMBERT, PARIS, 1793

Number 4559. Flat model. Brown varnish. Back, plain maple; top, medium grain spruce. Well preserved.

Price: $150

JOHN FICKER, MITTENWALD, 1786

Number 4567. Medium high model. Brown varnish. Back, flamed maple; top, fine grain spruce. Good condition.

Price: $150

OUVRARD, PARIS, 1747

Number 4546. Flat model. Brown varnish. Back, curly maple; top, medium grain spruce. Well preserved.

Price: $150

ANTON SCHNADL, MITTENWALD, 1753

Number 4547. Stradivarius model. Dark orange varnish. Back, curly maple; top, fine grain spruce. Good state of preservation.

Price: $150

F. BRETON, MIRECOURT, 1800

Number 4548. Stradivarius model. Dark orange varnish. Back, curly maple; top, fine grain spruce. Good condition.

Price: $150

F. BRETON, MIRECOURT, 1810

Number 4549. Flat model. Orange yellow varnish. Back, plain maple; top, fine grain spruce. Good state of preservation.

Price: $150

BERNHARD FENDT, LONDON, 1810

Number 4666. Stradivarius model. Red varnish of splendid quality. Handsome curly maple back. Brilliant tone.

Price: $150

ANGELO, TORINO, 1803

Number 4673. French style, large broad Stradivarius model. Orange color varnish. Handsome maple back and sides. First class preservation, powerful tone of excellent quality.

Price: $150

PIETRO AMBROSI, BRESCIA, 1762

Number 4659. Small model. Two rows of purfling, after the style of Maggini. Rich, lustrous red varnish. Fair condition. Very sweet, mellow tone.

Price: $150

JEAN BAPTISTE SALOMON, PARIS, 1756

Number 4661. Large model. Handsome wood throughout. Brownish varnish. Brilliant tone.

Price: $145

GERMAN WORK, 1790-1800

Number 4713. Medium high model. Brown varnish. Back, plain maple; top, medium grain spruce.

Price: $135.

LEON MAUSSIELL, NURNBERG, 1711

Number 4398. High model. Dark brown varnish. Top, wide grain spruce; back, plain maple, shaded. Well preserved.
Price: $135

JOHANN BAPTISTA FRIEDRIEMAUER, PARIS, 1740

Number 4663. Brilliant tone. Brownish yellow varnish.
Price: $135

GEORGE AMAN, LAUTEN UND GEIGENMACHER, AUGSBURG, 1711

Number 4658. Grand Amati pattern. Good varnish of a dark brown color.
Price: $135

ANDREAS BORELLI, PARMA, 1735

Number 4657. Sweet tone. Brown varnish.
Price: $130

OLD GERMAN, 1780-90

Number 4653. Flat model. Dark brown varnish. Back, curly maple; top, medium grain spruce. Well preserved.
Price: $125

JOHANN STROBL, VIENNA, 1750

Number 4376. Medium high model. Brown varnish. Top, wide grain spruce; back, plain maple. Well preserved. Fine tone.
Price: $125

GEORGE LEEB, PRETZBERG, 17—

Number 4357. High model. Dark brown varnish. Top, fine grain spruce; back, flamed maple. Fine state of preservation. Excellent tone.
Price: $125

DOMENICUS MONTAGNANI
Cremona, 1737
Number 4317—Description on page 11

PLATE V

MICHAEL BOLLER, MITTENWALD, 1765

Number 4225. Flat model. Light brown varnish. Top, straight grain spruce. Back, flamed maple. Good condition. Fine tone.
Price: $125

JOSEPH KLOZ, MITTENWALD, 1789

Number 3747. Flat model. Brown varnish. Good condition and tone.
Price: $125

FALAISE, PARIS, 1804

Number 4535. Deep, high model. Orange varnish. Back, flamed maple; top, close grain spruce.
Price: $125

LEBLANC, AINÉ, MIRECOURT, 1789

Number 4538. Flat model. Brownish red varnish. Back, plain maple; top, fine grain spruce. Well preserved.
Price: $125

PIROT, PARIS, 1810

Number 4541. Flat model. Dark red varnish. Back, curly maple; top, fine grain spruce. Good state of preservation.
Price: $125

SACQUET, PARIS, 1771

Number 4544. Stradivarius model. Orange yellow varnish. Back, plain maple; top, medium grain spruce. Good condition.
Price: $125

NICOLAS MOURDRAUT, PARIS

Number 4505. Stradivarius model. Orange varnish. Back, curly maple; top, very fine grain spruce; sides match back. Good condition.
Price: $125

ROZE, ORLEANS, 1756

Number 4562. Medium high model. Brown varnish. Back, curly maple; top, fine grain spruce. Good condition.

Price: $125

OLD FRENCH, 1800-10

Number 4566. Flat model. Brown varnish. Back, flamed maple; top, wide grain spruce. Good state of preservation.

Price: $125

MOUGENOT, MIRECOURT, 1800

Number 4569. Stradivarius model. Dark orange varnish. Back, plain maple; top, medium grain spruce. Good state of preservation.

Price: $125

L. RENAUDIN, PARIS, 1790

Number 4570. Stradivarius model. Dark orange varnish. Back, curly maple. Good condition.

Price: $125

SIMON GILBERT, METZ, 1758

Number 4571. Medium high model. Dark brown varnish. Back, plain maple; top, close grain spruce. Good condition.

Price: $125

OLD FRENCH, MIRECOURT SCHOOL, 1810

Number 4554. Flat model. Orange yellow varnish. Back, flamed maple; top, wide grain spruce. Good state of preservation.

Price: $125

SILVERIO ORTEGA, MADRID, 1803

Number 4555. Medium high model. Brown varnish. Back, plain maple; top, wide grain spruce. Good condition.

Price: $125

F. BRETON, MIRECOURT, 1880

Number 4558. Stradivarius model, flat type. Brown red varnish. Back, plain maple; top, medium grain spruce. Good condition.

Price: $125

DAVID CHRISTIAN HAVEMANN, KLINGENTHAL, 1802

Number 4643. Flat model. Brown red varnish. Back, curly maple; top, straight grain spruce.

Price: $125

JOSEPH KLEIN, WURTZBURG, 1720-30

Number 4677. Very broad, flat model. Dark red varnish. Curly maple back. Strong tone.

Price: $125

CHRISTIAN FRIEDERICH GOETHEL, BORSTENDORF, 1740-50

Number 4670. Slender small model. Reddish brown varnish. Excellent condition. Sweet tone.

Price: $125

J. CHARLES, MARSEILLES, 1783

Number 4671. Large Stradivarius model, flat pattern. Red varnish. Beautiful curly maple back; straight, even grain spruce top. Strong tone.

Price: $125

CHARLES CLAUDOT

Number 4722. Stradivarius model. Light brown varnish. Back, rather plain maple; top, straight grain spruce.

Price: $125

LUDOVICUS MOITESSIER, PARIS, 1793

Number 4387. Flat model. Reddish brown varnish. Top, medium grain spruce; back, flamed maple. Fine condition.

Price: $100

CHARLES CLAUDOT, MIRECOURT, 1807

Number 4380. Broad type. Dark brown varnish. Top, straight grain spruce; back, handsome maple. Fine state of preservation.

Price: $100

OLD FRENCH VIOLIN, 1780-90

Number 3412. Flat model. Brown varnish. Top, wide grain spruce. Back, curly maple. Good condition and tone.

Price: $100

GERMAN WORK, 1850-60

Number 4528. Flat model. Brown varnish. Back, flamed maple; top, straight grain spruce. Good condition.

Price: $100

J. BARBÉ, FRENCH, 1810-20

Number 4513. Flat model. Brown varnish. Back, plain maple; top, straight grain spruce. Good condition and tone.

Price: $100

OLD ENGLISH, 1740-50

Number 4519. Small model. Red brown varnish. Back, plain maple; top, medium grain spruce. Good state of preservation.

Price: $100

MITTENWALD WORK, 1850-60

Number 4608. Flat model. Red brown varnish. Back, plain maple; top, fine grain spruce. Well preserved.

Price: $100

HOPF, KLINGENTHAL, 1760-70

Number 4616. Yellow varnish. Back, maple, with slight flame; top, straight grain spruce. Well preserved.

Price: $100

MITTENWALD WORK, 1810-20

Number 4605. Flat model. Red brown varnish. Back, plain maple; top, straight grain spruce. Well preserved.

Price: $100

J. B. WEIGERT, LINZ, 1741

Number 4565. Medium high model. Brown varnish. Back, plain maple; top, straight grain spruce.

Price: $100

FINE OLD AUSTRIAN, 1760-70

Number 4577. Medium high model. Dark brown varnish. Back, plain maple; top, medium grain spruce. Well preserved.

Price: $100

JOHAN PAUL SCHORN, SALZBURG, 1714

Number 4550. Medium high model. Brown varnish. Back, plain maple; top, medium grain spruce. Inlaid purfling. Good condition.

Price: $100

GERMAN WORK, 1800-10

Number 4644. Flat model. Red brown varnish. Back, curly maple; top, fine grain spruce. Good state of preservation.

Price: $100

GERMAN WORK, 1780-90

Number 4646. Medium high model. Brown varnish. Back, plain maple; top, fine grain spruce.

Price: $100

OLD ITALIAN WORK, 1720-30

Number 4662. Flat model. Sweet mellow tone. Dark brown varnish.
Price: $95

JAMES BROWN, LONDON, 1806

Number 4665. Small full size model, very desirable for anyone with small hand. Dark red varnish.
Price: $90

GERMAN WORK, 1820-30

Number 4510. Medium high model. Red brown varnish. Back, plain maple; top, fine grain spruce. Well preserved.
Price: $85

MITTENWALD WORK, 1810-20

Number 4606. Medium high model. Dark red brown varnish. Back, plain maple; top, fine grain spruce. Good state of preservation.
Price: $85

SAXON WORK, 1800-10

Number 4618. Brown varnish. Back, maple, ornamented by design in centre. Top, fine, even grain spruce.
Price: $85

MITTENWALD WORK, 1800-10

Number 4603. Medium high model. Light brown varnish. Back, plain maple; top, fine grain spruce.
Price: $85

JOSEPHUS CHRISTA, MUNICH, 1733

Number 4656. Flat model. Brown varnish.
Price: $85

GERMAN WORK, 1780-90

Number 4639. Flat model. Brown varnish. Back, curly maple; top, medium grain spruce.
Price: $75

GERMAN WORK, 1840-50

Number 4301. Flat model. Brown varnish. Good condition.
Price: $75

GERMAN WORK, 1850-60

Number 4592. Medium high model. Light brown varnish. Back, plain maple; top, fine grain spruce. Good condition.
Price: $75

MITTENWALD WORK, 1810-20

Number 4593. Medium high model. Orange red varnish. Back, plain maple; top, fine grain spruce.
Price: $75

GERMAN WORK, 1840-50

Number 4613. Flat model. Light brown varnish. Back, plain maple; top, straight grain spruce. Good condition.
Price: $75

GERMAN WORK, 1830-40

Number 4581. Flat model. Yellow varnish. Back, curly maple; top, wide grain spruce. Good condition.
Price: $75

MITTENWALD WORK, 1810-20

Number 4585. Large model. Dark red brown varnish.
Price: $75

GOOD OLD GERMAN WORK, 1750-60

Number 4712. Brownish red varnish. Good condition.
Price: $75

GERMAN WORK, 1780-90

Number 4586. High model. Dark brown varnish. Back, plain maple; top, fine grain spruce.

Price: $75

GERMAN WORK, 1820-30

Number 4599. Medium high model. Light brown varnish. Back, curly maple; top, wide grain spruce. Good condition.

Price: $75

GERMAN WORK, 1840-50

Number 4602. Medium high model. Light brown varnish. Back, flamed maple; top, fine grain spruce.

Price: $75

GERMAN WORK, 1840-50

Number 4579. Stradivarius model. Red brown varnish. Back, flamed maple; top, fine grain spruce. Good condition.

Price: $75

GERMAN WORK, 1810-20

Number 4642. Flat model. Brown red varnish. Back, plain maple; top, medium grain spruce.

Price: $75

OLD SAXON, 1810-20

Number 4520. Stradivarius model. Brown varnish. Back, flamed maple; top, fine grain spruce. Good condition.

Price: $65

GERMAN WORK, 1850-60

Number 4594. Flat model. Light brown varnish. Back, plain maple; top, fine grain spruce.

Price: $65

JOSEPH GUARNERIUS, FILIUS ANDREAS
Cremona, 1710

Number 4624—Description on page 13

SAXON WORK, 1790-1800

Number 4607. Medium high model. Brown varnish. Back, plain maple; top, wide grain spruce.

Price: $65

GERMAN WORK, 1840-50

Number 4596. Flat model. Brown varnish.

Price: $65

GERMAN WORK, 1840-50

Number 4601. Medium high model. Yellow varnish. Back, flamed maple; top, fine grain spruce.

Price: $65

GERMAN WORK, 1820-30

Number 4647. Long, medium high model. Dark brown varnish.

Price: $65

SAXON WORK, 1740-50

Number 4679. Yellowish brown varnish.

Price: $65

OLD SAXON WORK, 1760-70

Number 4664. Flat model. Dark brown varnish.

Price: $65

GERMAN WORK, 1850-60

Number 4588. Medium high model. Orange red varnish.

Price: $60

GERMAN WORK, 1830-40

Number 4600. Flat model. Light brown varnish.

Price: $60

GERMAN WORK, 1830-40

Number 4582. Flat model. Brown red varnish. Good condition.

Price: $60

GERMAN WORK, 1850-60

Number 4583. Flat model. Red brown varnish.

Price: $55

MITTENWALD WORK, 1810-20

Number 4242. Stradivarius model. Red brown varnish. Top, wide grain spruce. Back, plain maple. Good condition.

Price: $50

HOPF MODEL, 1850-60

Number 4517. Brown varnish. Back, curly maple; top, medium grain spruce. Good condition.

Price: $50

MITTENWALD WORK, 1830-40

Number 4589. Large model. Dark brown varnish.

Price: $50

SAXON WORK, 1840-50

Number 4591. Medium high model. Light brown varnish.

Price: $50

GERMAN WORK

Number 4609. Medium high model. Dark brown varnish.

Price: $50

GERMAN WORK, 1850-60

Number 4614. Flat model. Brown varnish. Back, plain maple; top, wide grain spruce. Good condition.

Price: $50

GERMAN WORK, 1840-50

Number 4580. Medium high model. Brown varnish. Back, plain maple; top, fine grain spruce. Good condition.

Price: $50

GERMAN WORK, 1840-50

Number 4587. Hopf model. Brown varnish.

Price: $50

OLD GERMAN WORK

Number 4678. Good condition.

Price: $50

OLD SAXON WORK, 1800-10

Number 4667. Yellowish brown varnish.

Price: $50

SAXON WORK, 1840-50

Number 4610. Medium high model. Red brown varnish.

Price: $45

GERMAN WORK, 1840-50

Number 4612. Medium high model. Dark brown varnish.

Price: $40

SAXON WORK, 1840-50

Number 4584. Flat model. Brown varnish. Back, plain maple; top, wide grain spruce.

Price: $40

SAXON WORK, 1830-40

Number 4604. Flat model. Brown varnish. Back, slightly flamed maple; top, wide grain spruce.

Price: $40

GERMAN WORK, 1840-50

Number 4611. Medium high model. Brown varnish.

Price: $35

SMALL SIZE VIOLINS

*Any violin under full size sold by us can be exchanged at any time toward a full-size instrument and the full price will be allowed.

OLD DUTCH VIOLIN, 1760-70

**Number 4395.* Seven-eighths size. Medium high model. Red brown varnish. Good condition.

Price: $85

KLOZ

**Number 4675.* Three-quarter size. Brownish varnish. Excellent condition. Large, brilliant tone.

Price: $75

SEBASTIAN DAHLMIGER, 1806

**Number 4724.* Seven-eighths size. Amati model. Dark brown varnish. Good condition.

Price: $75

FRANCOIS NICOLAS, MIRECOURT, 1805

Number 4651. Stradivarius model. Brown varnish.

Price: $60

OLD GERMAN WORK

**Number 4672.* Half size. Sweet responsive tone of good volume.

Price: $45

GERMAN WORK, 1780-90

**Number 4339.* Three-quarters size. Medium high model. Light brown varnish, Good condition.

Price: $40

RARE *Old* VIOLAS

ANTONIUS AND HIERONYMUS AMATI, CREMONA, 1619

Number 2559. This magnificent specimen was brought to England toward the end of the 18th century by Giordini, a celebrated Italian musician, who sold it to Lord Aylesford, an enthusiastic amateur and collector. It was purchased by Hill, the elder, from Lord Aylesford's grandson. Our connoisseur secured the instrument for our collection several years ago, and at that time we disposed of it to complete a quartet of fine instruments in the possession of an American amateur. At his death the viola again came into our possession.

The model is very beautifully developed and of graceful outline. The wood throughout is of the choicest selection. The back is of two pieces of handsome curly maple. The top of spruce of fine grain. The varnish is of a dark amber color. The instrument is in a splendid state of preservation, and possesses a large tone of very sympathetic quality. An ideal quartet instrument.

Price: $3,000

DANIEL ACHALEUS STADELMANN, VIENNA, 1730

Number 3467. Medium model. Orange red varnish. The top is of medium grain spruce and the back of rather plain maple. Splendid state of preservation. Excellent tone.

Price: $200

VIOLA D'AMOUR

Number 4619. This is an excellent specimen of old Tyrolian work of the period of 1670-80. It is in a splendid state of preservation and possesses a very mellow, rich, sympathetic tone. The varnish is of a rich brown color and a plentiful supply remains. The back is flat and formed by two pieces of curly maple joined at the center. The top is of spruce of medium grain.

Price: $200

JOHANN ADAM SCHOENFELDER, NEUKIRCHEN, 1750

Number 4400. High model. Orange red varnish. Top, wide grain spruce; back, flamed maple. Well preserved.

Price: $100

DUKE, LONDON

Number 4475. Long model. Brown varnish. Good condition.

Price: $100

MITTENWALD WORK, 1740-50

Number 4370. Medium high model. Red brown varnish. Top, straight grain spruce; back, plain maple. Well preserved.

Price: $85

CABASSE, MIRECOURT, 1800

Number 3613. Flat model. Orange varnish. Good condition and tone.

Price: $80

CARL FRIEDRICH LIPPOLD, NEUKIRCHEN, 1793

Number 3937. Flat model. Dark brown varnish. Fine condition.

Price: $75

OLD GERMAN, 1840-50

Number 3457. Medium high model. Dark brown varnish. Top, of even grain spruce, and back of curly maple.

Price: $75

GERMAN WORK, 1800-10

Number 4382. Stradivarius model. Yellow brown varnish. Good condition.

Price: $50

OLD FRENCH, 1730-40

Number 3833. Medium high model. Dark brown varnish. Fine condition.

Price: $50

VIOLONCELLOS

CARLO FERDINANDO LANDOLPHUS, MILANO, 1760

Number 4680. Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today among old celebrated Italian instruments.

This cellò is built on broad Stradivarius lines, flat model with low arching, and is in an exceptionally fine state of preservation. It has ample wood in both back and top, and is covered with an exceptionally fine quality of lustrous light orange red varnish.

Price: $4,000

CARLO ANTONIO TESTORE, MILANO, 1739

Number 4184. Violoncellos by old masters which can be termed perfectly preserved are exceedingly rare. Violoncellos are subjected to far greater dangers than violins. As they are usually carried in bags there is always the likelihood of a break in either the top, back, or sides from accidents while the instruments are carried.

This Violoncello is a fine specimen of the work of its maker—we have never seen a finer one—and is in an exceptional state of preservation. It has all its original wood, has no cracks in the top with the exception of a small check at one of the F holes, and no cracks in the back or sides. It is a very handsome instrument, the varnish being of rich dark orange color. It possesses a grand mellow tone of great carrying power and makes an ideal instrument for concert work, quartet or home playing.

Price: $3,000

FRANCESCO RUGGERI, CREMONA, 1695

Number 4296. Among the Violoncellos of Cremonese makers those of Francesco Ruggeri rank exceedingly high.

This instrument is built on broad lines. The wood selection, especially in the top, is very fine. The back is of maple cut on the slab, such as Ruggeri was wont to use. It possesses a tone that is notable for its richness of quality. The varnish is of a rich ruby red color. The instrument is strong and healthy in wood.

Price: $2,500

GIOVANNI BAPTISTA GRANCINO, MILANO, 1686

Number 4707. This is the work of one of the great Italian masters. Its tone is of great richness, it is deep in color, very soft and flexible, and unusually effective. The varnish is dark red in color. The wood, although plain in figure, is of exceptional acoustic quality. It has a very antique appearance, characteristic of the period and place in which it was made. It is a splendid concert instrument.

Price: $2,000

JEAN BAPTISTE VUILLAUME, PARIS, 1869

Number 4185. This notable example of Vuillaume's work formerly belonged to a quartet of instruments which he made to the order of a Cincinnati gentleman and which was kept intact for many years. This cello is a striking example of French artistry. It belongs to Vuillaume's best working period when he was producing those wonderful instruments which have been the marvel and envy of modern makers. It is built on broad Stradivarius lines, and is covered with exceptionally lustrous rich orange red varnish. The wood in the back, sides, and front is very handsome. It possesses a tone of tremendous power and resiliency.

Price: $1,600

JOHANNES TONONI, BONONAE, 1700

Number 3998. As an example of Tononi's work this can hardly be excelled. It is unique in its excellent preservation for it is practically as sound and strong as when it was made.

Lorenzo Storioni
Cremona, 1789
Number 4623--Description on page 13

Plate VII

Tononi was the most prominent of the Bononae makers. We recently sold a violin of his make for $2,500. This instrument, together with the cello, are as fine examples of his work as we have seen.

This cello possesses a tone of rare quality, exceedingly rich and mellow, and at the same time round and full.

Price: $1,200

CLAUDE PIERRAY, PARIS, ABOUT 1720

Number 4703. In France the instruments of Claude Pierray and Jacques Boquay, who are the two most prominent members of the French School, rank with the best of the second and third class Italian makers. This is because their work is known there and is not well known to the American public. However, year by year such names as these and those of Castagneri, Guersan, and others, are becoming familiar to American buyers. Good examples of their work are recognized now as being far superior to ordinary Italian instruments.

With the exception of the scroll this is a fine example of Claude Pierray's work. The model is large and broad; it is in an excellent state of preservation and the materials used throughout are of very fine quality. It has a large resonant tone.

Price: $1,200

GIUSEPPE GAGLIANO, NAPLES, 1785

Number 4716. Broad Stradivarius pattern, handsome wood throughout, deep orange red varnish. This instrument is in a very fine state of preservation, has no cracks in the top, which is noteworthy. The varnish is of a dark reddish brown color. It possesses a very powerful robust tone. Excellent orchestra and all around business instrument.

Price: $1,000

JACINTO SANTO GUILLIANO, VENICE, 1790

Number 3751. Large broad pattern, light brown varnish, excellent wood, fine preservation. Good large tone.

Price: $550

JEAN BAPTISTE VUILLAUME, MADE ABOUT 1820-40

Number 3618. This is an example of Vuillaume's early work and is numbered by him "41." Stradivarius model. Handsome wood throughout. Reddish varnish. Large tone.

Price: $500

LEOPOLD WIDHALM, NURNBERG, 1765

Number 3945. Rather flat model. Handsome wood throughout. Finest preservation and appearance. Deep ruby red varnish.

Price: $500

PETRUS AMBROSI, BRESCIA, 1736

Number 3398. Well developed model, medium size, red varnish, splendid preservation, possesses a rich, mellow tone of good volume. It is an excellent solo and quartet instrument.

Price: $350

JOSEPH KLOZ, MITTENWALD, 1777

Number 3662. Small full size Amati pattern, graceful model, medium brown varnish entirely original, handsome wood in back and sides. Possesses a very large, mellow, flexible tone.

Price: $350

NICOLAS CLAUDOT, ABOUT 1800

Number 4704. Large Stradivarius pattern, handsome wood, dark brown varnish, excellent preservation, strong robust tone.

Price: $250

JOHANN PAUL SCHORN, INNSBRUCK, 1716

Number 3623. Small size Amati model, dark reddish brown varnish, fine quality. This instrument produces a very sweet and rich tone. It is flexible and responds easily to the bow. This cello is in every way exceptionally desirable for anyone requiring a small size instrument.

Price: $200

OLD MITTENWALD WORK, DATE 1740-50

Number 4518. Good model, handsome wood, very sweet tone of fair volume. Excellent instrument for home use.

Price: $200

FINE OLD FRENCH WORK, OF 1800-10

Number 3899. Stradivarius model, good condition, orange color varnish.

Price: $150

SMALL SIZE CELLOS

*Any cello under full size sold by us can be exchanged at any time toward a full-size instrument and the full price paid will be allowed.

OLD ITALIAN, MADE in MILANO ABOUT 1750

**Number 4705.* Three-quarter size. Small size Italian instruments have always been very scarce, as few were made. It is a great advantage as well as satisfaction to a child who is learning to play an instrument, to have one which responds easily and requires a minimum of nerve force to play. As between a new instrument and an old one of this kind it has been demonstrated that a child can do three hours practice with the same amount of fatigue which would be occasioned by using a new instrument one hour. These small instruments are returnable to us at the full purchase price paid in exchange for a full size instrument at any time.

This cello is in an excellent state of preservation and is strong and healthy in every respect. It possesses a very sweet, mellow tone of good volume and carrying power.

Price: $250

ENRICO BAJONI MILANO, 1880

**Number 3471.* One-half size. Red varnish. A beautiful small cello. The tone is very mellow. Just the instrument for a talented child.

Price: $75

FRENCH WORK, 1810-20

**Number 4161.* One-fourth size. Flat model. Red brown varnish. Top, straight grain spruce; back, flamed maple. Fine condition.
Price: $75

QUARTER SIZE, OLD FRENCH, MADE ABOUT 1790-1800

**Number 4708.* A fine instrument for a child of eight or nine years. Under our system it is returnable at any time, to apply on a half, three-quarter, or full size instrument, at the full purchase price.
Price: $50

THE VIOLIN BOW

THE VIOLIN BOW as it is known today did not begin to assume its present form until about the beginning of the 18th century. The bow as used by early violinists, Corelli, for example (born 1653, died 1713), was a clumsy affair, something like the modern double-bass bow. A few years later during Tartini's time (born 1692, died 1770), it had developed to the extent of being made lighter and the first attempt had been made to give the stick a variety of tension by means of a screw.

The importance of the bow is not fully realized by most players, for it is safe to say that without the bow as developed by Francois Tourte, and as it is known today, the modern symphony orchestra would not have been developed.

The late Theodore Thomas, founder of the Chicago Symphony Orchestra and one of the greatest conductors this country has known, wrote us on October 19, 1903, in a letter about the Hawley Collection, as follows: "It was, in particular, Stradivarius who created a tone which appealed to musicians, and Francois Tourte, who invented a bow which made the *modern orchestra with all its shading and nuances—and a Beethoven—possible.* Without these instruments and the Tourte bow invented over a century later, the music of today *would have been developed on altogether different lines.*"

Francois Tourte was to the violin bow what Stradivarius and Joseph Guarnerius were to the violin, and even more, for he found the bow as

Gaspar da Salo and Maggini found the violin, in an undeveloped state, and by years of careful experiment finally developed it to its present perfect shape. No more intimate relationship ever existed than that of violin and bow.

Francois Tourte was born in the year 1747 in Paris and died in 1836. He worked at his bench, as did Stradivarius, almost to the last of his long and useful life. Aided by Viotti, who was also a student of violins and bows, as well as one of the greatest of violinists, and other prominent violinists of his time, Tourte developed a system of bow making which has never been equalled. He found the bow a short arched affair which had been handed down from the time of the rebec, viol, and other mediaeval instruments, lengthened it to its present proportion, invented the frog and screw, and marvelous to relate, invented a method of construction which has remained a secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make.

Paris became the world center of violin bow making, a distinction which it retained up to a comparatively recent time. The bows of Francois Tourte have always commanded comparatively high prices and in recent years, owing to their great scarcity, have rapidly risen in value until it is not uncommon that as much as $500 to $1,000 be paid for fine specimens.

The keenest competition was created in Paris by reason of a great number of makers who followed Tourte, all of them copying him with the endeavor to find his secret, yet notwithstanding the efforts of bow makers of England, Germany, Holland, and other countries, Tourte remains today supreme, as ever, for no one has as yet been able to match his skill. A good Tourte bow draws from a good violin a larger and richer tone than

any other and it is this fact, together with their ease of playing that has made Tourte's reputation what it is.

The following bows are especially choice examples of their makers' work:

FRANCOIS TOURTE, PARIS

No. 281. Octagonal stick, dark chocolate color, silver trimmed frog, pearl inlaid button, silver tip.
Price: $300

FRANCOIS TOURTE, MADE ABOUT 1790

Number 275. Octagonal stick, dark chocolate color, ebony frog, original mounting. A good specimen and fine playing bow.
Price: $250

XAVIER TOURTE, PARIS, MADE ABOUT 1800

Number 278. Octagonal stick. Dark chocolate color. Ebony frog, silver trimmed inlaid button.
Price: $100

HENRI, PARIS

Number 239. Round stick, dark chocolate color, ebony frog, silver mounted. A very fine playing bow.
Price: $75

DOMINIQUE PECATTE, PARIS

Number 157. Round stick. Dark color. Heavy weight.
Price: $75

N. F. VOIRIN, PARIS

Number 158. Round stick. Medium color.
Price: $75

LUPOT, PARIS

Number 237. Round stick. Light chocolate color. Original mounting.
Price: $75

VOIRIN, PARIS

Number 262. Octagonal stick. Dark chocolate color. Original gold trimmed frog and button. Band of gold around pearl eyes. Beautifully made.
Price: $75

FRANCOIS LUPOT, PARIS

Number 159. Round stick. Medium color.
Price: $65

J. TUBBS, LONDON

Number 185. Handsome octagonal stick. Chocolate color.
Price: $65

JEAN BAPTISTE VUILLAUME, PARIS

Number 187. Round stick. Chocolate color.
Price: $65

JEAN BAPTISTE VUILLAUME, PARIS

Number 240. Round stick. Light chocolate color. Silver mountings.
Price: $65

WM. TUBBS, LONDON, ABOUT 1860

Number 181. Round stick. Ebony frog, silver mounted. Fine example.
Price: $60

VUILLAUME, PARIS

Number 212. Round, light brown stick.
Price: $60

JANUARIUS GAGLIANO
Naples, 1749
Number 4625—Description on page 16

PLATE VIII

JEAN BAPTISTE VUILLAUME, PARIS

Number 252. Round stick. Dark chocolate color. Original silver mounted frog.

Price: $60

NICOLAS FRANCOIS VOIRIN, PARIS

Number 267. Octagonal stick. Chocolate color. Original frog. Fine playing bow.

Price: $60

ADAM, PARIS

Number 210. Light, chocolate colored stick. Good balance.

Price: $55

JEAN BAPTISTE VUILLAUME, PARIS

Number 242. Round stick. Chocolate color. Silver trimmed frog.

Price: $55

ADAM, PARIS

Number 206. Dark red brown stick.

Price: $50

DODD, LONDON

Number 211. Round stick. Chocolate color. Medium weight.

Price: $50

BAUSCH, LEIPZIG

Number 232. Round stick. Chocolate color. Original mountings. Good playing bow.

Price: $50

DOMENIQUE PECATTE, PARIS

Number 249. Round stick. Dark chocolate color. Original silver trimmed frog and wrapping.

Price: $50

COPY OF TOURTE, MADE ABOUT 1860-65

Number 280. Octagonal stick. Ebony frog, pure silver mounted. Dark chocolate color. Fine playing bow.

Price: $50

N. F. VOIRIN, PARIS.

Number 175. Excellent round red stick.

Price: $45

MAIRE, PARIS

Number 207. Round, chocolate colored stick. Good playing bow.

Price: $45

FINE OLD FRENCH, DATE ABOUT 1850-60

Number 277. Style of Tourte. Strong, fine octagonal stick. Dark chocolate color.

Price: $45

JEAN EURY, PARIS, ABOUT 1820

Number 247. Round stick, dark color, ebony frog, pure silver trimmed, silver button.

Price: $40

MAIRE, PARIS

Number 208. Round, chocolate colored stick. Rather heavy.

Price: $40

MAIRE, PARIS

Number 214. Round, chocolate colored stick.

Price: $40

PAJEOT, PARIS

Number 238. Round stick. Chocolate color. Silver mountings.

Price: $40

OLD FRENCH

Number 276. Round stick. Dark chocolate color.

Price: $40

FINE OLD FRENCH, DATE ABOUT 1850

Number 129. Octagonal stick. Dark chocolate color. Style of Tourte.

Price: $35

OLD FRENCH

Number 137. Octagonal stick. Chocolate color.

Price: $35

FINE OLD ENGLISH

Number 241. Octagonal stick. Original ivory frog. Silver mountings.

Price: $35

MALINE, PARIS

Number 254. Round stick. Silver trimmed frog. Vuillaume model.

Price: $35

LAFLEUR, PARIS

Number 256. Round stick. Dark color. Silver trimmed frog.

Price: $30

Number 225. Octagonal stick. Red brown color.
Price: $25

COPY OF FRANCOIS TOURTE, MADE ABOUT 1890

Number 279. Round stick. Ebony frog, pure silver mounted.
Price: $25

VIOLA BOWS

A. HENRI, PARIS

Number 244. Round stick, light chocolate color, original frog, silver mounted.
Price: $40

FRENCH MAKE

Number 139. Round stick, dark brown color.
Price: $25

CELLO BOWS

HENRI, PARIS

Number 133. Round stick, chocolate color, fine wood.
Price: $75

N. F. VOIRIN, PARIS

Number 265. Round, chocolate colored stick, silver trimmed, original mountings, good specimen.
Price: $75

N. F. VOIRIN, PARIS

Number 204. Octagonal stick, good weight. Strong ebony frog, silver trimmed.
Price: $65

VUILLAUME, PARIS

Number 222. Round stick, chocolate color, medium weight.

Price: $50

FRENCH BOW

Number 223. Octagonal stick, brown color.

Price: $40

DOMINIQUE PECATTE

Number 134. Round stick, medium red color.

Price: $35

DODD, LONDON

Number 138. Octagonal stick, chocolate color, silver tip.

Price: $30

MAIRE, PARIS

Number 148: Round stick, light brown color.

Price: $30

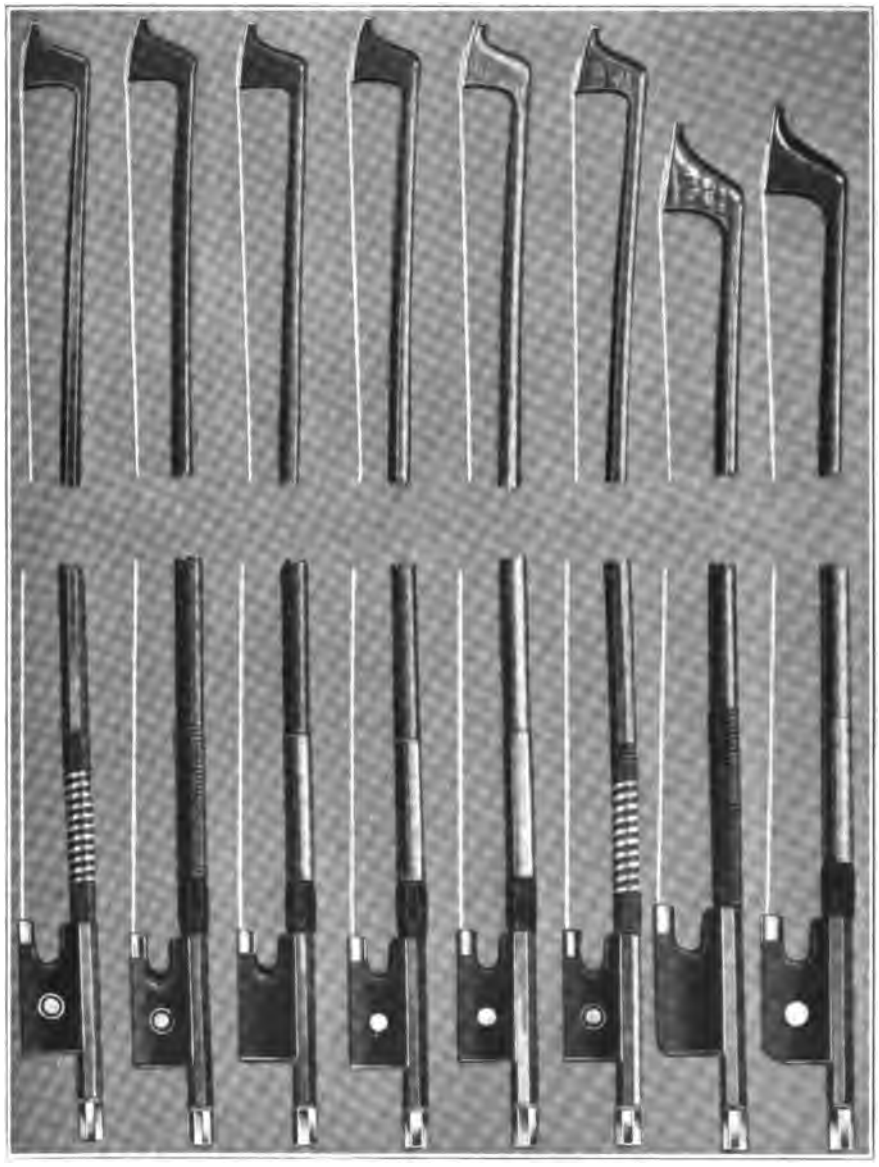
ARTISTIC VIOLIN, VIOLA AND VIOLONCELLO BOWS

MADE BY W. E. HILL & SONS, LONDON

WE take pleasure in announcing that we have been appointed by Messrs. Wm. E. Hill & Sons, of London, their accredited agents for their own make of violins and bows.

As violin bow makers, Messrs. Hill & Sons are recognized as absolutely preëminent. Among the great artists of the day the artistic quality of these bows is fully recognized and more of them are in use in the hands of celebrated players than of any other make. The preëminence of the bows of Messrs. Hill & Sons, is due to several important conditions which exist with them. One of the principal of these is the fact that they started in to manufacture the best bows that could possibly be made, regardless of cost. To them the finest examples of Francois Tourte's bows were always available as models. Another very important feature is the possession by them of a large and aged stock of the choicest Pernambuco procurable. Pernambuco suitable for violin bows is a very difficult wood to procure; thorough seasoning is an absolute requisite and the wood of which these bows are made is seasoned ten years, by natural processes, before use. These conditions, combined with exceptional skill in the matter of workmanship, result in the production of the finest line of bows which have come from any maker since Francois Tourte.

It is a well known fact that two articles radically different in quality cannot be made in the same shop side by side. Every detail receives



G1447 G1438 G1436 G1434 G1432 G2664 G1392 G1387

PLATE IX

minutest attention. The screws, often considered matters of small importance, are especially made from case hardened steel and are very durable.

The following bows are all made in the shops of Messrs. Hill & Sons, near London, and differ in price according to the quality of materials, workmanship and the style of frogs used. The cheapest bows of the line, though plain in design, possess exceptional playing qualities.

HILL'S VIOLIN BOWS

For illustrations, see Plate IX.

Number G1448. Same description and illustration as No. G1447, but mounted with ebony frog trimmed in solid gold and with gold tip.
Price: $75

Number G1447. Pernambuco, very finest quality. Octagonal stick. Frog of tortoise-shell. Sterling silver trimmed. Pearl slide and pearl dot in sides, set in inlaid silver circle. Sterling silver screw tip with case-hardened screw. Whalebone thumb grip and wrapping. Sterling silver tip plate. Only most carefully selected Pernambuco goes into these sticks. This means that only one out of hundreds of Pernambuco sticks is suitable. These bows are counterparts of the best work of Francois Tourte. They have the greatest possible tone producing power and are the very best that modern skill and ingenuity can produce.
Price: $55

Number G1444. Pernambuco, finest quality. Round stick. Medium shade. Ebony frog. Pearl dot in side of frog, set in silver circle. Pearl slide. Octagonal shaped silver button. Case-hardened screw. Silver head plate and tip. Whalebone thumb grip and wrapping. This bow is representative of the most artistic modern workmanship and possesses large tone drawing power. It is a bow intended for an artist's use.
Price: $40

Number G1445. Same description as No. G1444, but octagonal stick.
Price: $40

Number G1438. Pernambuco, exceptionally fine quality. Exquisite workmanship. Dark chestnut color. Ebony frog. Silver mounted. Pearl dot in side, set in silver circle. Pearl slide. Octagonal shaped silver button with pearl dot set in ebony ring. Case hardened screw and eye. Silver tip plate. Leather thumb piece and grip. This is a bow for artists' use.
Price: $25

Number G1436. Pernambuco, extra fine quality. Round stick. Dark chestnut color. Ebony frog, Dodd model. Pearl slide. Silver trimmed. Octagonal shaped silver screw button with pearl dot set in ebony ring. Case-hardened screw and eye. Silver tip plate. Magnificent playing stick, beautifully balanced, and one which draws a large tone.
Price: $20

Number G1434. Pernambuco, excellent quality. Round stick. Medium dark color. Ebony frog. Full lined. Silver button with pearl dot and ebony ring. Sterling silver head plate and tip. Leather thumb piece.
Price: $15

Number G1432. Fine quality. Round Pernambuco stick. Medium color. Ebony frog. German silver trimmed. Pearl slide. German silver tip plate. Excellent playing bow.
Price: $10

Number G1430. Round Pernambuco stick. Medium color. Ebony frog. Full lined. German silver mounting.
Price: $8

HILL'S VIOLA BOWS

Number G2664. Pernambuco. Extra fine quality; round stick; medium shade; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side, surrounded by inlaid silver circle; sterling silver screw button with case hardened screw. (For illustration see Plate IX.)

Price: $35

Number G2662. Pernambuco, fine quality; round stick; medium shade; ebony frog, Dodd model, silver trimmed and silver lined; pearl slide; octagonal shaped silver screw button with pearl dot in end surrounded by ebony ring; case hardened screw; whalebone wrapping; German silver bow tip; magnificent playing bow.

Price: $25

Number G2660. Pernambuco, round stick, dark chestnut color, ebony frog, German silver mounted; pearl slide with pearl dot in side, octagonal shaped screw button with pearl dot surrounded by ebony ring.

Price: $12.50

HILL'S VIOLONCELLO BOWS

Number G1392. Pernambuco, very choicest quality; round stick; medium dark color; ebony frog, sterling silver trimmed; pearl slide and pearl dot in side surrounded by inlaid silver ring; octagonal shaped button of sterling silver; case hardened screw; sterling silver plate and bow tip. (For illustration see Plate IX.)

Price: $35

Number G1389. Pernambuco, extra fine quality; medium reddish color; ebony frog; silver ferrule and lining; pearl slide; octagonal shaped silver button with pearl dot set in end, surrounded by ebony ring; leather thumb grip; silver tip. Bow of splendid playing qualities.

Price: $25

Number G1387. Pernambuco, fine quality; round stick; dark rich color; ebony frog; pearl slide; pearl dot on sides; German silver ferrule and lining; octagonal German silver button and pearl dot set in end surrounded by ebony ring. (For illustration see Plate IX.)

Price: $15

VIOLIN AND VIOLONCELLO REPAIRING

THE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskilful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition, and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as to those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

We furnish free estimates of the cost of repairing violins sent in for that purpose. Those which are found not worth the expense are returned, or a letter setting forth the condition is sent to the owner.

There are many good old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often away beyond the idea of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.

Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact of their having been broken to splinters, but to the skill of the repairer who is able to procure such results. Obviously, if he had had the same violin to adjust before it was broken, it would have turned out very much better still.

ESTIMATING COST OF REPAIRING

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regraduation of top and

back, new bass-bar, new linings, blocks, regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from $25.00 to $75.00—depending on the character and value of the instrument, and time required; for, obviously, the care and responsibility of restoring a fine Cremona is far greater than where an ordinarily good old violin is concerned.

The better the violin, the better must be the adjustment to get commensurate results.

COST OF REPAIRING

Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment is from $15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. Obviously there is a great difference in bass-bars. You may pay someone $5 to put in your violin a bar which does it no good whatever, but instead much harm. It is not a question of the bar being *new*, but of its being *right*.

ALL OUR WORK IS FULLY GUARANTEED

This also applies to the tone of old Italian violins which have been sold through this department in the past five years, which, if they have become deficient in tone, indicating that their bars are too light or otherwise faulty, will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

CHARGES FOR VIOLIN REPAIRING

New bridge, fitted and adjusted	$ 0.75
New sound-post, made, fitted and adjusted	.75
Resetting old post and adjustment	.50
New fingerboard, best ebony, depending on value and adjustment	3.00 to 5.00
New set of pegs, ebony or rosewood	1.50
Bushing peg-holes and fitting set of pegs	3.00 to 5.00
New scroll and neck, pegs and fingerboard varnished to match body of instrument	15.00 and up
Grafting new neck in original scroll	10.00 to 15.00
Regluing top and back	1.00 to 5.00
Gluing cracks in top or back	1.00 up
Bass-bar, new bridge and graduation	10.00 to 15.00
String-nut	.75
New tailpiece and fitting	.50

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.

VIOLIN BOW REPAIRING

Rehairing	$0.75
Pure silver wrapping	1.00
Other silvered wrappings	.50
Leather wrapping	.35
New ivory tip made	.75
New frog and repair	1.50 to 5.00

VIOLONCELLO REPAIRING

Grafting neck in scroll, including fingerboard	$30.00
New scroll and neck, including fingerboard	28.00
Set of new pegs, fitted	3.00
Fingerboard, best ebony, bridge and adjustment	10.00
Bridge fitted	2.50
Bass-bar and adjustment	20.00 up
Bushing peg-holes	5.00
Gluing cracks	1.00 up
Rehairing cello bow	.75

DOUBLE-BASS BOW REPAIRING

Rehairing	$1.00

FOX BRAND
SYMPHONIC COVERED STRINGS

Unqualifiedly the World's Best

Our string maker held, for many years, the same position with a well known Philadelphia manufacturer and dealer (now deceased), during which time his work achieved an international reputation with the world's best artists and soloists. After the death of his former employer, and the consequent passing of the business into other hands, we arranged with him to manufacture for Lyon & Healy exclusively. Since that time many improvements in methods of manufacture have been made and we now pronounce the Fox Brand Strings absolutely the finest that have ever been brought to our notice, and the only wound strings perfectly adapted for use on the rare old instruments listed in this catalog.

Fox Brand Symphonic Wound Strings are made from the finest selected and specially prepared Italian gut, wound as stated, with silver plated copper, sterling silver or pure gold wire, in such a manner as to make them absolutely free from rattling, against which they are unreservedly guaranteed. A special feature of these strings is the silk undercover, which is used on strings which are so listed. This is spun on the gut before the wire, and acts not only as an absolute preventive of rattling, but also protects the gut from climatic changes.

No.	VIOLIN G STRINGS	Each, Postpaid
4200½.	Covered with silver plated copper wire, double wound	$0.32
4201½.	Covered with silver plated copper wire, triple wound, silk undercover	.42
5202.	Covered with pure silver wire, double wound, polished	.75
5204.	Covered with pure silver wire, triple wound, polished, silk undercover	1.00
6220.	Covered with pure gold wire, triple wound, polished, silk undercover	2.00

VIOLA G AND C STRINGS

5206.	G string, covered with pure silver wire, triple wound, silk undercover	1.25
5208.	C string, covered with pure silver wire, triple wound, polished, silk undercover	1.50

VIOLONCELLO G AND C STRINGS

4211.	G string, covered with silver plated copper wire, triple wound, silk undercover	1.00
4215.	C string, covered with silver plated copper wire, triple wound, silk undercover	1.25
5212.	G string, covered with pure silver wire, polished, triple wound, silk undercover	3.00
5216.	C string, covered with pure silver wire, polished, double wound, silk undercover	3.50

Our catalog of choice modern Violins, Violas, Violoncellos, Double Basses and accessories of the better class sent on request.

THE HAWLEY COLLECTION

A BOOK *for the* VIOLIN LOVER

This handsome volume de luxe should be in the library of every music lover, whether amateur or professional, both on account of the marvelously accurate and beautiful reproductions, in their natural colors, of the celebrated violins of which it principally deals, and because of the information in general which it contains.

It contains an introductory by the late Theodore Thomas, who was an enthusiastic lover of violins. It is written throughout in a most interesting strain, covering the birth of the violin and its development in Brescia, Cremona, Milan and other Italian centers, as well as its career in Germany and France. The book is embellished with life-like pictures in their natural colors of the front and back of the King Joseph Guarnerius, the Jarnowick, the Earl and the Healy Stradivarius, as well as famous specimens of Bergonzi, Guadagnini, Maggini, Roggeri and others. Twelve halftone plates show the arching, sides, etc., of the King Joseph, and a table of measurements of the violins in the Hawley Collection, as taken by Mr. A. H. Pitkin, of Hartford, Conn., is included.

The book is handsomely bound in boards of soft gray color or in full cloth, as desired. It is printed on egg-shell paper, in beautiful old-style antique letter, 10-point in size, with initials in red. It contains 105 pages, 24 color plates and 20 engravings.

The edition is limited to 2,000 copies, a small number remaining unsold. After this edition is exhausted it will be impossible to obtain more, as the plates have been destroyed; therefore, anyone desiring to possess a copy should act promptly.

Prices: In Board Binding, Cloth Back, in Case $5.00
In Full Cloth 7.50

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